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BITE* ARCHIVE

MARIJA GRINIUK

BITE*ARCHIVE

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INTRODUCTION.

This book is a cacophonous collection of reality and poetry, articles and diary entries, utopian action research and my chase for figurations and lenses to look through. The book contains visual material in the form of [REDACTED] photo-documentation and notes which align with my archive research, my ongoing analysis, my diary and three figurations which appeared in the process of my preparing, conducting, and post-production of the pedagogical project “The Temporary Department of Time Space and Action.” All the given information and notes, except for the art history archive material and factual information related to “The Temporary Department of Time Space and Action” is anonymous, all the characters introduced in the epilogue of the book are fictional and are interweaving the fictional universe of the real challenges of proximities in art education.

ETHICAL ISSUES.

How does an artist navigate personal, ‘off-the-record’ or potentially confidential information gained during the research project? My way of dealing with the ethical issues is by redacting the places, names, and circumstances that reveal potentially confidential information. The elements of the diary that contain my subjective opinions or observations not relevant to the research are redacted as well. Special [REDACTED] to [REDACTED], [REDACTED] and [REDACTED], who [REDACTED].

FEBRUARY-MAY 2018:
ARCHIVE-DIVING.
ARTICLES ESTABLISHING
THE PATH OF “THE
TEMPORARY DEPARTMENT
OF TIME SPACE AND
ACTION”.

INVESTIGATIONS INTO AN88 AND AN89.

A most vivid example of what now can be discussed as cultural politics critique can be seen in “Bureaucratic Hitchhiking” (Gintaras Sodeika, 1988). The action takes place by the motorway; artists stage the accident (the car is by the side of the motorway, the person is lying on the ground). When the passing car stops, the performers come up to the driver, shake the drivers’ hand and state their gratefulness for the drivers’ humanity and the fulfillment of their citizen’s duty. Each driver gets an official paper from The Lithuanian Composers Union, with the signature of the unions foreman, stating gratefulness for the active participation in the action and the AN happenings festival. This and other happenings of AN88 and AN89 were contributing to a new chapter in Lithuanian art history – participatory art. Cultural politics and institutional critique from my contemporary point of view is observed in the fact that AN festivals were organized not by a visual artists’ organization or individuals, but by composers, who by these and other events opened a framework of creative work for interdisciplinarity through collaborations with visual artists.

AN88 and AN89 – in Ažuožeriai, Anykščiai region, Lithuania – were the first happening-festivals in Lithuania. They were facilitated by members of the Lithuanian Composers Union – Gintaras Sodeika, in particular – and a small number of visual artists. The Modern Art Center’s homepage art history segment has a few lines, naming key composers who were participants and the years of the festivals.¹ In 2014 Vytautas Michelkevičius and Kęstutis Šapoka published “(In)dependent Contemporary Art Histories vol. 2”, which included an interview with Gintaras Sodeika. On letmefix.lt – a database on Lithuanian visual arts, initiated in 2013 by the Interdisciplinary Artists Union – is an interview with the organizer of AN88 and AN89, Gintaras Sodeika, where he describes the

¹ “Rimčiau: Akcijos Ir Performansai”, Mmcentras.Lt, 2017, <http://www.mmcentras.lt/kulturos-istorija/kulturos-istorija/daile/xx-a-pabaigos-naujasis-menas/rimciau-akcijos-ir-performansai-/4692>.

happenings, the conditions of the festivals, dilemmas and competitiveness in the late 80s and later in the 90s, between different happenings and performance events and festivals, and later individual practicing artists.²

This material has not attempted any analysis of the socio-cultural and artistic premises of these events, beyond the very personal story of the organizer, nor have they represented the full visual material of the festivals. Gintaras Sodeika states that these festivals were directly inspired by the Fluxus movement – Gintaras Sodeikas' professor Vytautas Landsbergis' classmate was Jurgis (George) Maciunas and they communicated via correspondence in the late 70s.³

I have chosen to mainly focus on the direct interaction and involvement of the participants in the active co-realization of the happenings. My primary interest lies in tracing the relations and positions of the artist/s and participant/s in this particular situation of the performative pedagogy/pedagogical performativity of AN88 and AN89. The artist's position was the force behind the new media in Lithuanian art tradition in the last half-decade of the Soviet Union. My secondary interest in this particular analysis is to question the milieu of the art education in Lithuania, based on the awareness of the context of emerging performative arts in the Lithuanian art scene of the late 80s.

While legitimating pedagogical performativity as a tradition in Lithuanian visual art, how can we, as artists, fill the gap of institutional non-awareness of artist-community dynamics with 30 years in-between the first performative art events and the contemporary performative art situation in Lithuania?

The archive material on the AN festivals was collected between May and October 2017 in close collaboration with Arvydas Baltrūnas. Mid-October I interviewed Arvydas Baltrūnas and he gave a presentation on the AN

² "Letmefix", Letmefix.Lt, 2013, <http://www.letmefix.lt>.

³ Interview with A. Baltrūnas, M. Griniuk interview by, in person (repr., Klaipėda, Lithuania, 2017)

festivals at the 7 Days of Sound seminar at Vilnius Art Academy, which I organized as part of the academic semester program. To my knowledge, I studied all currently publicly available information and sources on the AN festivals. I suggest the pedagogical turn in art as a returning tendency by observing the artistic practices of the youngest generation of Lithuanian artists.

INTENSE PROXIMITY OF THE ARTISTS DURING AN88 AND AN89.

Analyzing the connection of the AN88 and AN89 happenings to the last years of Perestroika, and those happenings' open discourse on cultural politics and societal norms, I second Marina Garces, who in quoting Peter Sloterdijk in her call for a deeper and closer investigation of the local environment and reality, while working with artistic projects said, 'If things have come close enough to burn us, there should appear a critique that expresses this burn. It is not so much a matter of a proper distance as one of proper proximity.'⁴ Proper proximity means the artist belongs to the environment in which they create, via proper investigation of the local community, circumstances, and premises of the interaction with the viewer. I will as well refer to approaching the local organizations and municipality as an act of gaining proper proximity. Proper distance is the antonym of proper proximity and means the artists' point of view as the outsider looks from the outside of the milieu for which they create. To uncover the term of proper proximity I will refer to the action during AN88 "Silence action", organized by Gintaras Sodeika and realized by a group of AN festival participants, where the pedagogical performativity of time-marking was a long session of non-verbality, which

⁴ In relation to the term "proper proximity": Marina Garces, 'Honesty with the real', *Journal of Aesthetics and Culture*, Vol. 4 (2012) <http://www.aestheticsandculture.net/index.php/jac/article/view/18820/22956>

was scheduled to mark the time non-chronologically. Gintaras Sodeika states that his idea of the action was, primarily, aimed at rethinking one's own bodily condition in a nonverbal state by the participants, and, secondarily at interaction with the local community.⁵ The performative group interacted with the local community by acting out all their daily routines and interfering with the public sphere through non-verbal interactions. The proper proximity here is revealed through the close and true involvement of the performers in the daily normality of the local community; they are practicing not as outsiders of the community but as performers of the usual daily routines together with the community members: A shopping trip from Ažuožeriai to Anykščiai by public transport; meals at the local restaurant, and so on. Proper distance disappears and proper proximity is being marked by sharing the same time and space through bodily presence and vocal & silent slashes of a non-chronological system of time, marked by voices.⁶ The organizer of AN88 and AN89 states his insecurity in even being able to organize a similar kind of event in the capital city of Vilnius in the late 80s. A rural area is chosen as a safe place for experimenting and interacting with the community, which also challenged performers to get to know the community of Anykščiai and gain proper proximity – maximum involvement – by approaching the municipality, different local organizations and the community itself and thus involving the community at all levels into the realization of the happenings. The artists were aware that initially the community in the province was not familiar with happenings as a media and as such they had a particular interest in working with the rural environment. These were the reasons why proper proximity here is seen as challenging and demanding a focused investigation from the artists' side.

In one of AN performances in Anykščiai, the artists used Lithuanian flags, which in the late 80s was still risky to do. Revealing the Lithuanian national flags

⁵ Arvydas Baltrūnas' interview with Gintaras Sodeika, Arvydas Baltrūnas interview by, in person (repr., Vilnius, May 9th, 2017).

⁶ In relation to the term "proper proximity": Marina Garcés, "Honesty With The Real", *Journal Of Aesthetics & Culture* 4, no. 1 (2012): 18820, doi:10.3402/jac.v4i0.18820.

in the late years of Perestroika, in the public space in Anykščiai during their performance, the artists received a wide spectrum of comments from the spectators and passersby – from fear that the young artists would end up arrested by the police to the expression of vivid national feelings and pride in their courage in using the national symbols.⁷ The correct author name or title of this performance is not known. Though I am sure this work is very clearly expressing the desire of the AN festivals' artists to be an active part of the social and cultural change and what today could be called a performative-pedagogical turn in arts.

In conversation with Arvydas Baltrūnas about the value of interdisciplinary tendencies, Gintaras Sodeika stresses that the composers at that time were open to a collaborative and interdisciplinary approach in the creative process, exploring what forms musical compositions can take. They explored visual elements in the creative processes and had great interest in working with artists. As an example, they describe an artwork, where the involved artists explored the individuality and subjectivity within sound: All the participating artists during the given timeframe were engaged in creating sounds that would avoid having any kind of rhythm or composition. In this happening they did not want the sound to become a jazz composition. They describe a fragment of this happening: Some artist would drop a coin on the ground and then another artist would continue with another sound.⁸ Arvydas Baltrūnas and Gintaras Sodeika don't name the author or title of this happening and say it was a collaborative initiative.

The happening "Train action", facilitated by Gintaras Sodeika, acts as an example where the local people were invited to participate by putting minor obstacles – like large-sized paper – in front of the local train on the move. The train had been hijacked by the performing group, who were leaning out of the trains' windows and

⁷ Arvydas Baltrūnas' interview with Gintaras Sodeika, Arvydas Baltrūnas interview by, in person (repr., Vilnius, May 9th, 2017).

⁸ Arvydas Baltrūnas' interview with Gintaras Sodeika, Arvydas Baltrūnas interview by, in person (repr., Vilnius, May 9th, 2017).

playing music from musical notes pre-installed along the railroad.

The artist is not an outsider-spectator anymore but a communicator of a critical statement via active involvement. The capital-periphery dynamic is here seen as very beneficial in terms of the rural area giving experimental freedom and demanding interactive exploration of the dialogue and collaborative possibilities with local people for the sake of mutually beneficial contact.

CRITICAL STATEMENT OF VALUE OF PEDAGOGICAL TURN IN ARTS WITH 30 YEARS IN BETWEEN.

AN88 and AN89 were shaped by what today could be seen as institutional critique as one of the driving elements, approaching and involving the community and in this way changing Lithuanian art discourse from object oriented to socially engaged. Being the first public art event of its kind in Lithuania, the seeming invisibility of this event is paradoxical. There exists only fragmented information in only a few published sources⁹ (a very personal retelling of the events' content and circumstances by the events' organizer Gintaras Sodeika). The silence of the professional art critics indicates a deeply unprioritized exploration of the beginnings of Lithuanian performing arts and beyond that the interdisciplinarity and collaborative approach to performance in its initial start in Lithuania. The performing arts of the late 80s in Lithuania had a strong focus on community involvement and reversing the passive spectator into the activator. This pattern could be seen as a catalyst of the AN happenings as in the work "Answer to Mažulis' question: Where to put the

9 "Rimčiai: Akcijos Ir Performansai", Mmcentras.lt, 2017, <http://www.mmcentras.lt/kulturos-istorija/kulturos-istorija/daile/xx-a-pabaigos-naujas-menai/rimciau-akcijos-ir-performansai-/4692>.

"Letmefix", Letmefix.lt, 2013, <http://www.letmefix.lt>.

used vinyl discs?” by facilitator Austė Nakienė. She brought her own collection of vinyl records, which she did not intend to use anymore. In a discussion on the changing technology, one of the meals during the festival (sandwiches) was served on a collection of vinyl records.¹⁰ “Veteran Morning” by author Tomas Juzeliūnas and involved artists Šarūnas Nakas and Arvydas Baltrūnas ironically recreated the routines of the veterans and their interactions with monuments. The first part of the performance was carefully planned. The performers were wearing pajamas. They would talk in Russian on the theme of the past and war. They would interact with two kinds of magazines: the military magazine “For the Motherland” and a magazine with an erotic theme. The other part of the performance was improvised. The performers would interact with other participants of the festival engaging them into movement, moving a big crowd of people along a very long carpet towards an old theatrical scenographic column. During their movements they would interact with a variety of objects and throw smoke grenades.¹¹ This happening was located in the rural environment and open air.

“Being engaged is retaking ‘the situation to make it tangible’ and thus transformable. Before transforming reality one must make it transformable. This is what power today constantly neutralises, when it makes us live [...] self-referential, privatised, preoccupied, anaesthetised, immunised lives, as if we were not in the world.”¹² This quote also underlines the cultural differences of 30 years and Soviet culture for communal property and social engagement which has transformed into a different set of normalities in contemporary Lithuania. The set of cultural values have changed, and private property and individuality – after decades of suppression – with independence and transformation of functional mechanisms of the state, have taken conscious precedence on all levels. In my own experience,

¹⁰ Arvydas Baltrūnas’ interview with Gintaras Sodeika, Arvydas Baltrūnas interview by, in person (repr., Vilnius, May 9th, 2017).

¹¹ Arvydas Baltrūnas’ interview with Gintaras Sodeika, Arvydas Baltrūnas interview by, in person (repr., Vilnius, May 9th, 2017).

¹² Marina Garcés, “Honesty With The Real”, *Journal Of Aesthetics & Culture* 4, no. 1 (2012): 18820, doi:10.3402/jac.v4i0.18820.

the communal today is perceived as undesired in Lithuanian society and between art professionals as well. Therefore AN88 and AN89 is here discussed as the context of the start of the Lithuanian performance art, which in its 30 years of development has transformed and changed. It is slowly and non-massively, yet visibly, regaining an interest in the pedagogical turn in arts (for example, the particular interests within the practices of the youngest generation of Lithuanian artists graduating this year from Vilnius Academy of Arts, such as Margarita Žigutytė, Yevgenya Škaliova and others). Yet today “pedagogical performativity” or “performative pedagogy” is seen as an alternative non-digital form of materiality, non-object-based materiality, a materiality which is a gesture of live interaction.

OPEN QUESTION ON THE ART EDUCATION MILIEU IN LITHUANIA IN THE LATE 80S AND TODAY.

Today, as 30 years ago, Vilnius Academy of Arts surprises anybody from Northern Europe by its size. It has four departments and hundreds of young artists, designers, and architects graduating yearly. These young specialists are dropped into the dystopia of the professional art world. It mirrors the questionable role of the artist in the Lithuanian art scene where young art is mainly allocated to a few commercial galleries. Government art funding today ignores artist-run projects, and performative pedagogical artist-run initiatives in particular¹³, which then plays a part in shaping the artists’ professional interests. So though I currently have an outsider’s view on the milieu of Lithuanian art education, I question how awareness of our cultural capital’s past can be beneficial in filling up the gap between artist and community, between art and contem-

¹³ Pprojects that was financed through the Lithuanian Council of Culture last year: “Finansuoti Projektai – Lietuvos Kultūros Taryba”, Ltkt.Lt, 2018, <https://www.ltkt.lt/projektu-finansavimas/finansuoti-projektai>.

porary reality? Does this gap need to be filled? What happens if it is not? Proper proximity is not something we, as artists, can make without the others' proper proximity – art education, professional artistic milieu, community.

Considering the suggestions listed above to reexamine the Lithuanian performative practice tradition would show the current incapability of culture politics and art institutions to function up-to-date regarding public art. Artist-community-interaction-based practices, allocated either in the academic environment or in the public sphere, are both directly dependent on state financing. Public art in Lithuanian culture politics is far from a prioritized focus, in the current moment as well as 30 years ago. Non-validation of public community involving art, as a long standing problem in Lithuania, causes a shrunken view on arts and limited possibilities of art practice vision, particularly in the work of young Lithuanian artists.

All this could be a reason why a large part of the current young Lithuanian performance artists are based abroad and working across borders.

Analyzing the turn in Lithuanian visual arts in the late 80s – from product-oriented and institution-order-based practices to artist-community-interaction-based via this particular Lithuanian happening festival in '88 and '89 – I propose to see the new position of the artist as an active participant of the community and communicator of the changing values in fine arts and in the cultural-political milieu. The AN festivals revealed a new approach to interdisciplinarity and community involvement and, as I can see from today's perspective, active institutional and art educational critique. I have a multiplicity of questions regarding the art educational system in Lithuania in the late 80s: What kinds of projects were possible to realize through

what kinds of institutions? How can the public art claim more attention from the cultural politics in Lithuania?

And, yes, I feel subjective happiness that AN festivals of happenings did involve female artists, which was uncommon for any groups or creative communities in Lithuania in the late 80s – early 90s.

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LITHUANIAN TAKE ON FLUXUS PEDAGOGIES AND THE ART EDUCATIONAL SYSTEM TODAY.

I believe I find myself in the perfect location regarding critique of art educational dogmas in Lithuania – outside of the window stretches the panoramic landscape of the Anykščiai region. On the other side of the lake – Ažuožeriai, the location of the first Lithuanian collective interdisciplinary pedagogical performativity practices within AN88 and AN89 Happening and Action Festivals, inspired by Fluxus pedagogies¹. 100 km from here – Vilnius Academy of Arts, Vilnius Faculty, where Fluxus pedagogies entered once, in 1992, during one semester of work by Kęstutis Zapkus; 100 km in another direction – Kaunas Faculty, where I was invited as a guest facilitator to give a course this spring, where I used Fluxus pedagogies as a method. The wind outside my panoramic window is strong, and as an 80s kid and 90s teenager I connect immediately with the “Wind of Change” song by Scorpions. I find it on YouTube, flipping pages of the last 30 years’ political, cultural and educational contexts, and I recommend my reader to do so as well.

To be clear what this research is not about, I must emphasize that by this paper I do not attempt to analyze the shape of pure Fluxus pedagogies in the late 60s and 70s. I give only a brief overview of the origin of Fluxus pedagogies. My focus is concentrated on extracting the content of the Fluxus pedagogies’ philosophy and tracing them in the courses and curriculum elements at Vilnius Art Academy, which were considered as experimental. Among them I will talk about Kęstutis Zapkus’, Vyginas Orlovas’ and my methods, while having the role of facilitator within a workshop. I do so to suggest that Fluxus pedagogies have a local Lithuanian shape

¹ “Marija Griniuk. Hopeningai Ir Kultūrinės Politikos Kritika Lietuvoje – Kultūros Svetainė „Literatūra Ir Menas“”, Literatūrairmenas.Lt, 2018, <http://literatūrairmenas.lt/2018-02-09-nr-3655/4539-daile/6917-marija-griniuk-hepeningai-ir-kulturines-politikos-kritika-lietuvoje>.

and have been episodically used at Vilnius Art Academy up until the present moment, yet have not had ongoing continuation.

As method I use analysis of theory on Fluxus pedagogies, participatory art in Lithuania and methods used within the experimental courses at Vilnius Art Academy. Along with this I use interviews with the participants of the case-workshops and observation of Vygintas Orlovas' workshops along with participation.

In this text, I will attempt to uncover what Fluxus pedagogies are. I use term Fluxus pedagogies when I write about late 60s and I use the same term Fluxus pedagogies when I write about my contemporary take on it.

In Lithuanian art history Fluxus pedagogies appeared as an interdisciplinary practice outside the art academy environment within the AN88 and AN89 festivals of Happenings and Actions². Later, the experimental format of art education was practiced for the first time in 1992 at Vilnius Art Academy by Kęstutis Zapkus – this format I consider to have traces of Fluxus pedagogies in the method of facilitating. In my perception, Fluxus pedagogies within an art academy context consist of five main components. I will extract these components using the theory sources on Fluxus pedagogies.³ These components are found in the origin of Fluxus pedagogies in the 60s and later (most vividly by Joseph Beuys)⁴; in methods by Kęstutis Zapkus in 1992 in Vilnius Art Academy and applied in my own project “The Temporary Department of Time, Space and Action” in 2018 in Vilnius Art Academy. The components I have identified are as follows:

- Human semiotics, or becoming someone with someone by your side, by giving one's own professional and lived

² <http://literaturairmenas.lt/2018-02-09-nr-3655/4539-daile/6917-marija-griniuk-hepeningai-ir-kulturines-politikos-kritika-lietuvoje>

³ “C Magazine / The Pedagogy Of Play: Fluxus, Happenings, And Curriculum Reform In The 1960S”, C Magazine, 2018, <http://cmagazine.com/issues/131/the-pedagogy-of-play-fluxus-happenings-and-curriculum-reform-in->

⁴ “A Pedagogical Turn: Brief Notes On Education As Art (Kristina Lee Podesva)”, Fillip, 2018, <https://fillip.ca/content/a-pedagogical-turn>.

experience and combining these experiences into the body of knowledge, which the group becomes. Human semiotics is playfulness of the exchange that the group, as the learning body, becomes. In this group it is made clear that all are in the position of learners with a diversity of experiences.

- The facilitator as the Hyper Performer, by which is meant maximum awareness as to where the group is at the current moment and the capability to navigate the known and to react immediately to the unknown directions the experience with the group might take during the working session. This Hyper Performer is the facilitator of the experimental field of play, where what the participants perceive as their own “success” may happen as often as “failure”. So the Hyper Performer’s task is re-evaluating the quality of failure from commonly seen “negative” to “positive” in the terms of learning: in the individual as well as collective learning.
- Flat structure and explicit equality between all parts of the group. This is practiced through the usage of language and tone within the communication. The responsibility of the facilitator, as well as the co-responsibility of each participant, is to be aware of this contract.
- Interdisciplinarity as a core value in the process of searching for new knowledge for oneself. By this I mean the value of pushing the format of the expression to the extreme between security and resistance within one’s practice.
- Transparency in what the facilitator is presenting. Never underestimating the amount of knowledge the participants have in the field of the workshop/course.

FLUXUS PEDAGOGIES AS MARK MAKING.

The Fluxus movement expanded along with the educational revolution in May 1968, which makes this movement logically inseparable from the experimental educational environment. Harold Rosenberg developed a new philosophical framework for the art academy education in 1967, which instead of skill training and measurable results offered “instruction in contemporary art, contact with art centers, and a more interdisciplinary, humanistic curriculum”⁵. From today’s perspective this would mean that the approach was facilitating a collaborative milieu for collective learning by research based work, working out of the (educational) institution. This initiative today would be seen as artist-run. With this curriculum the Fluxus movements’ artists, in particular Robert Watts and George Maciunas, were granted support from Carnegie Corporation of New York to open a one year experimental program at University of California, Santa Cruz. “In May 1968, three new faculty members were hired to teach in the art department for one year: Fluxus artist Robert Watts, art historian Sidney Simon and anthropologist Ted Carpenter”.⁶ Part of this project was producing a publication. George Maciunas worked on design of the publication based on observations and elements from this one year program and suggested its title “SOS” as a manifestation of disenchantment with the art education system. Ironically enough, this “SOS” call never really disappears from the art educational system, and the artist-run initiative of making a change is ongoing in the struggle with the traditions and bureaucracies of the educational environment.

I find Fluxus pedagogies to be deeply inspired by the theory of play by Johan Huizinga, which he describes in his text *Homo Ludens* (1938) as the catalyst of social relations and learning processes via interactions and active experience exchange in all imaginable forms.

5 “C Magazine / The Pedagogy Of Play: Fluxus, Happenings, And Curriculum Reform In The 1960S”, C Magazine, 2018, <http://cmagazine.com/issues/131/the-pedagogy-of-play-fluxus-happenings-and-curriculum-reform-in>.

6 “C Magazine / The Pedagogy Of Play: Fluxus, Happenings, And Curriculum Reform In The 1960S”, C Magazine, 2018, <http://cmagazine.com/issues/131/the-pedagogy-of-play-fluxus-happenings-and-curriculum-reform-in>.

Play has always been present within the human culture, especially within art and education, working with curriculums on the one end and expectations of the students on the other, having open-ended inquiry with results and institutional structures.⁷

The architectural empowered doctrines of an institution like the art academy, changes its value from being a learning environment to becoming a collaborative art environment. The academy's **body** (here my emphasis is that **the body** is meant as the structural construction and tradition) is shifting its focus to **the organs**, if we describe **the organs** as the milieu of the educational place. Our bodily involvement can be measured via modern technology: blood pressure, heart rate, muscle tension, and brainwave activity can be visualized and in this way unfolded and understood by the perceiver. For example, the brainwave frequency called "alpha" is detected in the meditative states of consciousness. The brain can be trained to produce specific wavelengths, unlocking creativity and relaxation. Seeing data, as visual information, we can control our attentive or meditative states. And we can document our states of consciousness while interacting with the others.⁸ I started to work with EEG brain activity measurements in 2015 as a way of documenting performance, participatory projects and workshops in their natural settings: Galleries, public or educational environments and with participants or an audience. My data measurements from EEG suggest that the level of attention increases in the intense communication set up during group discussion or intense interactions with the audience in participatory projects and performances. By bringing together Fluxus pedagogies and data from EEG, I suggest seeing the art academy as a milieu of **Mark Making**, where Mark Making is my own term. Here the pedagogical performance of a learning situation is focused on going in-depth into each participant's experience and lifting up the common ground for the outcome, as in the example of Zapkus' method in

7 John L. Gillin and J. Huizinga, "Homo Ludens: A Study Of The Play-Element In Culture.", *American Sociological Review* 16, no. 2 (1951): 274, doi:10.2307/2087716.

8 2018, <http://www.e-flux.com/architecture/positions/194841/on-astroballoons-and-personal-bubbles/>,.

1992 – turning work-space into show-space by painting the walls and setting up the show for feedback together.⁹ Mark Making is the time spent together as a group and the traces left on each other after this time is over. These traces are unmeasurable and unpredictable in appearance in each individual practice, but what EEG measurements suggest is marking the moments “where it clicks” and these moments might be individually very different. Therefore the learning environment is the live performance of learning, consisting of traces of Mark Making moments.

WHEN IT CLICKS. CASE BASED.

FLUXUS PEDAGOGIES IN MY PRAXIS

“7 Days of Sound” and “The Temporary Department of Time Space and Action” I held as artist-run projects, involving artists and collaborators within Vilnius Art Academy. Both were part of the semester curriculum. In both I had a special focus on Fluxus pedagogies as a method, which seemed to be unexpected, alien yet involving and acceptable for the participating young artists. I have a significant focus on language-using, which underlines equality between all involved, for example addressing all as colleagues and never using the word “student” within group communication. I have discussions with facilitators, also ongoing during the short breaks, about group dynamics and we continually work on making the place safe and comfortable for every participant to be actively involved. We have time and space for the communication flow where we focus on the confidence and respect of each contribution and flat structure of discussions. It succeeds when I hear the responses from some participants of 7 Days of Sound that facilitators were not too distant nor too close within the inside dynamics of the seminar and group. They mention the friendly environment and at the same time

9 Michelkevičius, Vytautas ; Šapoka, Kęstutis. [Ne]priklausomo šiuolaikinio meno istorijos / [In]dependent Contemporary Art Histories. Savivaldos ir iniciatyvos Lietuvoje 1987-2014 m. / Artist-run Initiatives in Lithuania 1987-2014. II tomas / 2nd volume Vilnius: Lietuvos tarpdisciplininio meno kūrėjų sąjunga (LTMKS), 2014, (53-58)

they respected the facilitators' contributions as those who have experience.¹⁰ In this way, I focus on creating a learning environment within collaborative projects, having fun while making and learning from each other's skills during the project, within the Art Academy's' curriculum, yet – in its content of being collaboration/collaborative research on Nordic (case 1) or Lithuanian (case 2) tradition of public art. The collaborations' aim is public event/presentation. I learned that for students it was involving, surprising, and very unusual within the contemporary Vilnius Art Academy structure.

Fluxus pedagogies have 50 years of history after being first introduced in the academic art education in 1968 in USA, where one of the founders was Lithuanian artist George Maciunas. This initiative was what today would be called "artist-run" and entered the university program as an artist-run project with a publication as the result. In Lithuania Fluxus pedagogies were practiced for the first time in 1988 in the artist-run festival AN88, which was a non-academic platform for interdisciplinary collaborations, inspired by the Fluxus movement. Later, in 1992, what I call the new take on Fluxus pedagogies was introduced to Vilnius Art Academy by Kęstutis Zapkus, USA based Lithuanian artist, during one semester of his work at this institution. In 2017 and 2018 I worked on 2 artist-run projects "7 Days of Sound" and "The Temporary Department of Time Space and Action", where I focused on Fluxus pedagogies as method in collaboration with Vilnius Art Academy.

Why do Fluxus pedagogies during the past 50 years appear in the artist-run interventions into the art education? What learning environment is being created methodologically using Fluxus pedagogies as situations for learning and what do participants actually learn? Fluxus pedagogies within Lithuanian visual arts have a history of 30 years; parallel to this consider Vilnius Art Academy as the professor-school based environment

¹⁰ Interview by Marija Griniuk with participants of "7 Days of Sound", 15.10.2017 & Interview by Marija Griniuk with participants of "The temporary Department of Time, Space and action" 09.03.2018

where the professors are the academy's identity, being employed for durational positions and in this way shaping the academy's tradition and becoming the academy's tradition. What would the educational environment look like if the foundation for the academy's milieu was both the tradition of Vilnius Art Academy and the tradition of Fluxus pedagogies? In this way, opening up the full spectrum of possibilities of educational involvement and preparing young artists to take initiative in artist-run, self-organized, pop-up, project-based and other art environments after the graduation. How can we claim space for these kind of activities in Lithuania, or, practically: How do we do it now and how do we wish it to be in future? I leave these questions open for the upcoming investigation.

EPILOGUE.

I believe I find myself in the most perfect location to reflect on the thoughts above – Vilnius Art Academy, Vilnius Faculty, in a workshop facilitated by a current PhD student Vyginas Orlovas, where I experience an explicitly friendly and collaboration-oriented work environment and to such an extent horizontal relations – I have seldom been to a workshop with such a set up. And it obviously works well, because participants are involved and very focused. It is a process-based workshop, where the facilitator and his 2 co-facilitators work side-by side in a concentrated time-frame (approx. 10 hours per day during 3 days – long weekend) to create a sound-collection/album and videos for some of the sounds.

As I trace the contemporary approach to Fluxus pedagogies, with extracting their content, instead of analyzing the 50 years' past, for me, it is important to see how this method can be traced both in Kęstutis Zapkus' pedagogy and the pedagogy of the younger generation of workshop facilitators who work in an experimental way. I suggest widening the spectrum of perception of what is crucial for the art education to give as core tools

to young artists in order to navigate the Lithuanian professional art field. A better tradition for an art academy could be to foster a willingness to analyze; courage to critique and a positive attitude towards new ideas for both young artists and experienced professional academic staff.

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SPACE OF THE ARCHIVE

BOOKLET

After one week of intense analyzing of AN88 and AN89 photo documentation, "The Temporary Department of Time Space and Action" published a limited edition of an artist book, where the participants each chose and interpreted one of the festival's happenings or actions in a contemporary context. The book release took place in March 2018 at the gallery Meno Parkas, Kaunas, Lithuania.

A reproduction of the pages of the book follows.

THE SPACE OF
THE ARCHIVE

-

THE
TIME OF THE
ARCHIVE

CHAPTER 1

THE TEMPORARY DEPARTMENT OF TIME, SPACE AND ACTION





pelikanas

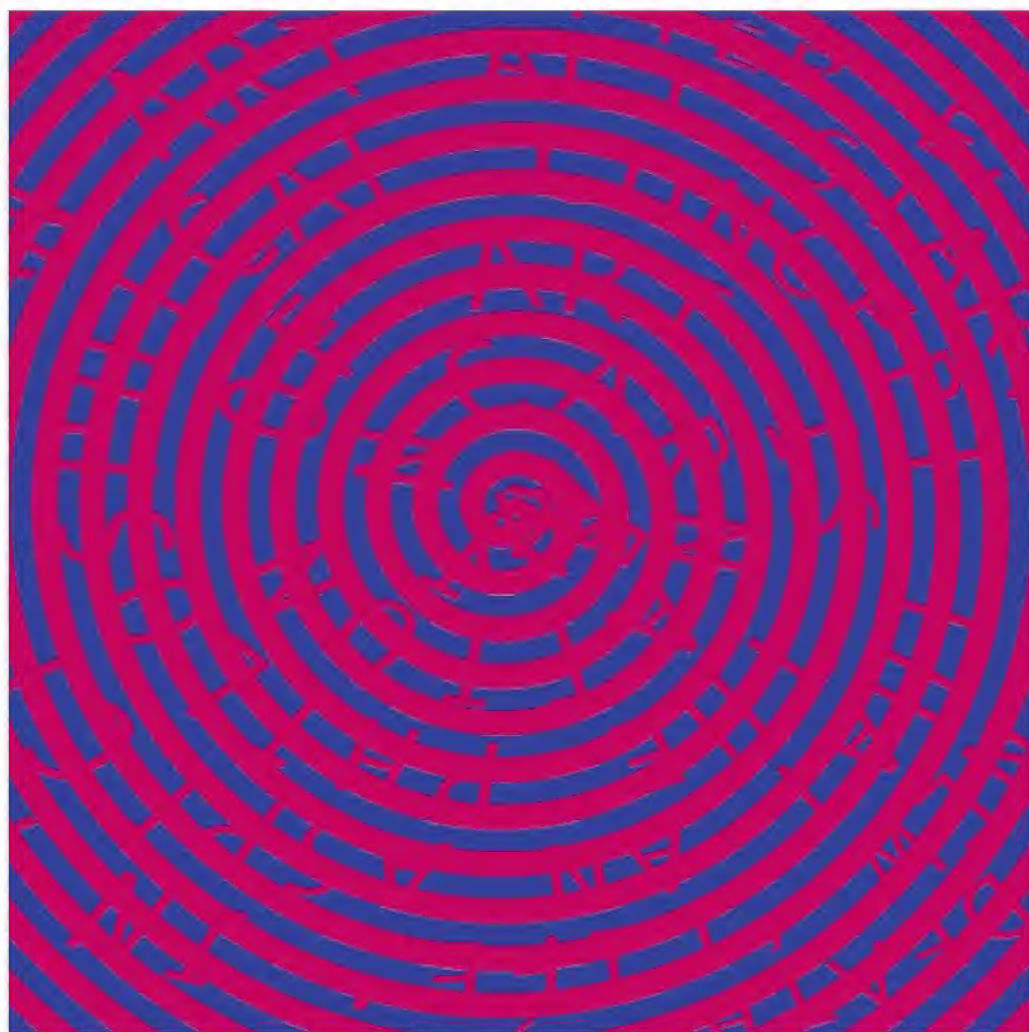
pelikanas Moments from last summer **#AN17**
#outdoors #paintingonskin #heppening #nowhereelse

Add a comment...





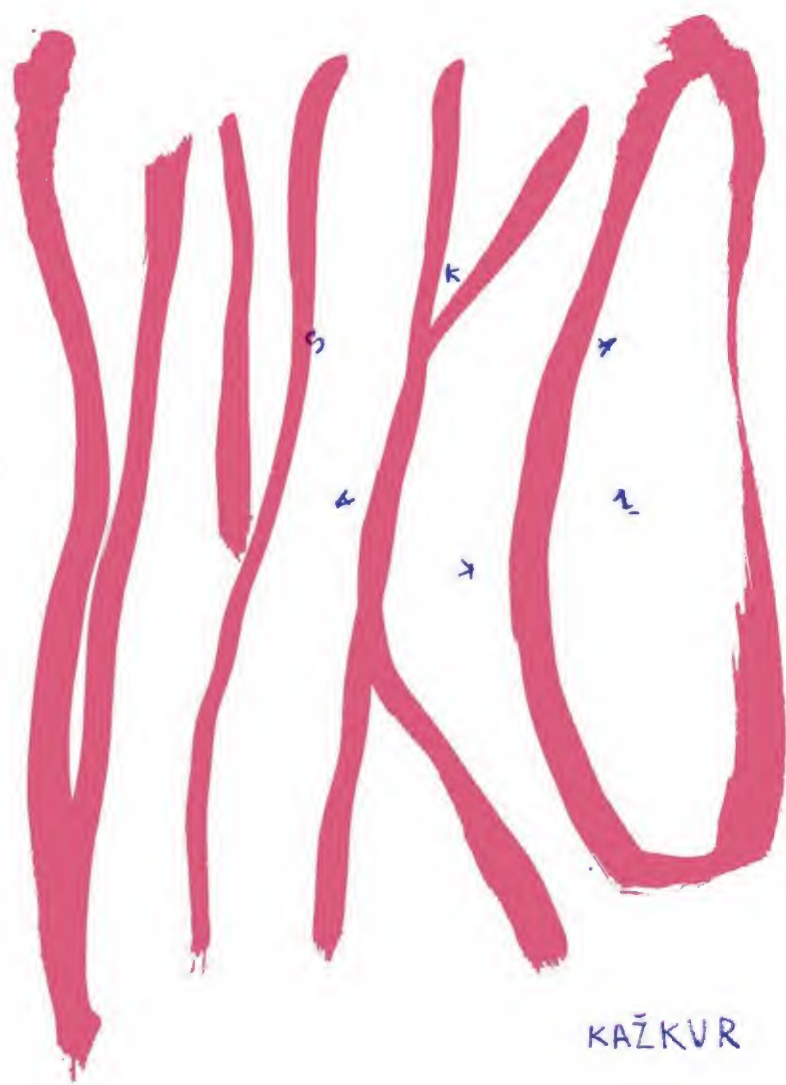




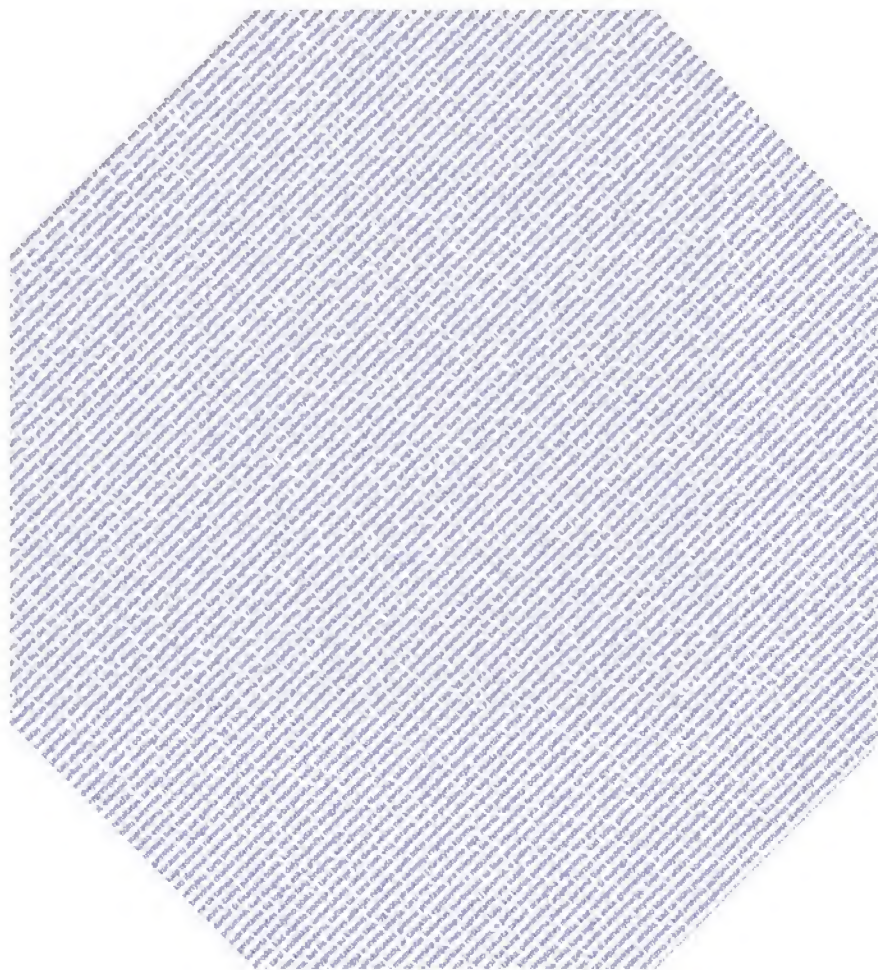












ANALYZING MY PROJECT “THE TEMPORARY DEPARTMENT OF TIME SPACE AND ACTION”

ACTION RESEARCH THROUGH “THE TEMPORARY DEPARTMENT OF TIME SPACE AND ACTION”.

In the 2018 spring and fall semesters I set up the experimental artist-run project “The Temporary Department of Time Space and Action”. The project’s main goals were to create a space for an open discussion on what students want from their education, set up meetings with artists and artist-run initiatives’ activists from the Nordic region, and further attempt to trace the performative pedagogies and artist-run activism tradition in Lithuania in order to validate this as an existing, yet forgotten/unacknowledged segment of Lithuanian art history. Basically I aimed to facilitate a situation where the students would feel safe to share their concerns, and if they wished – take action. The project was practiced with three different groups from two different faculties in two cities – Kaunas and Vilnius: the [REDACTED] Department at Kaunas Faculty, the [REDACTED] Department at Vilnius Faculty and the [REDACTED] Department at Vilnius Faculty.

At the end of the third and last segment of The Temporary Department, the third year students from the [REDACTED] Department, Vilnius Faculty self-organized the action “Žingsniai” (Steps)¹. It commented on the semester shows at the academy. The title “Žingsniai” (Steps) refers to moving out of the academy space and making a transparent, “other” space for discussions to take place. The six students made the installation in gallery [REDACTED] in Vilnius; for the installation they used works from different moments in their academic education and exhibited them – from the classical way of exhibiting paintings on a white wall to experimenting with the exhibition format – as a pile of paintings and notebooks, or “hidden paintings” in the construction of the roof or ladder. As a feedback format they circulated notebooks in the exhibition space and visitors could

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<https://www.facebook.com/events/325127498219666/>

write in them. This potentiality for feedback focused on the problem of un-openness and non-transparency for non-department people in what the content of the art education is. In the project description they wrote that the biggest problem for them is that, except for their tutors and groupmates, no one rarely sees their semester shows or their work in general. They had never tried to self-organize a show before. So, basically their education is closed and isolated and happens only as an inner process in the [REDACTED] Department. Technically, the semester shows are open to everyone. But rarely anyone comes to participate as a viewer-listener, even from other departments. This raises a lot of concerns. Another problematic area: the students' comment during one of the course days, that they rarely, or basically only once during their study years have had a non-Lithuanian guest-artist/tutor from outside the [REDACTED] Department. Before starting the course at the [REDACTED] Department in Vilnius, where I had two visiting Nordic artists per week, I had a written warning from one professor after their faculty meeting, where they decided that students would not be able to understand English on an academic level and I would need to synchronize in Lithuanian. Younger generations of Lithuanians are fluent in English! The other warning I was given each time before the start of each of the three segments of The Temporary Department, basically before the start of working with a new group – was that the students are most likely not motivated. I strongly disagree with this generalizing statement. There are problems, but not motivation-related problems. Young artists know or feel what is useful for their practice. If students are not motivated, then something is wrong with the content.

During the project “The Temporary Department of Time Space and Action” I got a dose of stealth pedagogy. Just to narrow it down to a few advisements for anyone who works with art education, I have learned the following:

- Get rid of warnings or prejudices from any previous talks or experiences, which might occupy your mind

before the course. Don't expect anything! Everything will happen as you start!

- Never underestimate your students.
- Listen as deep as you can to what the group wants, and to what each individual in the group wants. If you can give something to each – do it. It will change the course organically into something more fun! And more useful for the students!
- Students want to achieve and can achieve a lot!
- Everyone learns from mistakes – so just do what you do and let them do what they do. Control is narrowing the possibilities. Mistakes are valuable! Test it!

TOOLS OF “THE TEMPORARY DEPARTMENT OF TIME SPACE AND ACTION”.

“The Temporary Department of Time Space and Action”, as an experimental pedagogical artist-run project was realized with multilayered financial support for different segments or small elements of the project from the Nordic foundations: Nordic Mobility Funding, Nordisk Kulturfond Opstart, KUNO network, Århus Kommune, Statens Kunstfond. “The Temporary Department of Time Space and Action” also merged with some other projects, such as “SPEAKING VOLUMES! / TUNGEBUNDET” at Kaunas Artists’ House, during which students from the [REDACTED] Department at Vilnius Faculty had a networking meeting with the [REDACTED] Department at Kaunas Faculty, and participated in a panel discussion about the artist as a political voice and the tradition of artist-run events. We were gaining close collaboration with [REDACTED], who was an artist residing at the artist-run residency [REDACTED]. Financial challenges seemed to be solvable by building upon the creative sustainability of artist-run projects. As a long-term initiative this would have been exhausting and insecure in the terms of planning. But for the one-year durational experiment it

seemed to be optimal and allowed much space for freedom within the approach.

ARTISTS AND GUESTS OF “THE TEMPORARY DEPARTMENT OF TIME SPACE AND ACTION”.

The Nordic artists and curators who stepped into the project with their experience took over the course for 1-2 days. They all had the freedom to experiment. The framework of their contributions was experience sharing in how to self-organize and how to use a group-situation for one's education, from the subjective experience of each contributor. The take-over of the course was giving background in each contributor's own practice in working with the artist-run format or collectively. The contributors from Nordic countries were [REDACTED] [REDACTED] (DK), [REDACTED] (IS), [REDACTED] (DK), [REDACTED] (DK/UK), [REDACTED] (SE), [REDACTED] (SA/UK/SE) and Tue Brisson Mosich (DK) – my long-term collaborator within the artist-run initiative BiteVilnius AiR and partner. Lithuanian artist-run initiatives were invited to share their experience. A particular contribution was by [REDACTED] (not artist run, but a public institution), [REDACTED], [REDACTED], [REDACTED] and the organizer of the performance festival [REDACTED]. From all these names one can see that The Temporary Department is loaded with meetings and mark-makings between the students who are still under education, and practicing artists who have experience in self-organized activity, which is a core value, as it provides knowledge and awareness of how to navigate in the art-scene after graduation. The Temporary Department aims to facilitate openness and develop a discussion where all the voices of artists, who are involved in the education, are important and need to be heard.

CCC: CONCERNS, CURIOSITY, CHANGE.

*"Many researchers in the social and behavioral sciences enter the academy full of what my mother calls "chutzpah": a palpable energy, desire to make a difference, and fearlessness about shaking things up. Chutzpah flows from passion. However, operating within a context of institutional pressures of tenure and promotion clocks, coupled with publish-or-perish dictates and funding agencies that reward "hard-science" practitioners, many academics soon become disenchanted."*²

*"A Methodology of the Heart: Evoking Academic and Daily Life, Ronald Pielas (2004) writes: "I speak the heart's discourse because the heart is never far from what matters. Without the heart pumping its words, we are nothing but an outdated dictionary, untouched"... "A/r/tographical work is a specific category of arts-based research practices within education research. A/r/t is a metaphor for artist-researcher-teacher. In a/r/tography these three roles are integrated creating a third space (Pinar, 2004, p. 9). These practitioners occupy "in-between" space (Pinar, 2004, p. 9). A/r/tography merges "knowing, doing, and making" (Pinar, 2004, p. 9)."*³

I suppose young art students live in their concerns and these concerns become the drive to keep the educational environment up-to-date. This environment should include transparency and openness, curiosity in different methods, and enrich their own art and education by becoming aware of what is going on in different places and spaces of art and art education. There is a desire to protect the Lithuanian art tradition and tracing the past as a validation of the present. This is important and this is only one of the aspects of meaningful education. The other one – no less valuable – is having knowledge of the most recent discourses in the art-world, and debating, discussing, criticizing or getting

2 Tucker, David J. 2009. "Review Essay: Patricia Leavy, *Method Meets Art: Arts-based Research Practice*. New York: The Guilford Press, 2009. 286 pp.

3 Tucker, David J. 2009. "Review Essay: Patricia Leavy, *Method Meets Art: Arts-based Research Practice*. New York: The Guilford Press, 2009. 286 pp.

inspired by these. Most important is to be open and share, talk, discuss, meet other opinions and discover one's own by seeing where the dialogue can go. Of course one can not have all knowledge. Curiosity and interest can help one to have enough tools to be able to navigate with intelligence, professionalism and creativity in the ongoing turbulence of the artist's life. Art is an ongoing change. Art education should be as well. So why does the tradition of [REDACTED] and figures who have created this tradition have so much power in the [REDACTED] Department of Vilnius Faculty? How could this tradition be used as the core value as a Lithuanian identity of [REDACTED] and at the same time evaluate it into the international context of the contemporary art? Is it still enough for the painter to paint in the closed studio? Maybe? Let's discuss!

Artists should have awareness of looking critically, discussing intelligently, having academic articulation of language and having the perception of the information through the individual "I"/"eye". This is undoubtedly a necessary element of any artist training program, be it in Lithuania or anywhere else. Student voices must be heard and listened to carefully! Not only because they know best what the problems are in their education, but also because their critique and their perception is the mirror of the contemporary society, global, but as well, individual, national, Lithuanian.

MLA: MELT IN, LISTEN AND ACT.

"Is it possible to melt in, to become a temporary part of the different and the unfamiliar? Or is the only possibility to orientate in an unfamiliar environment to do what we would usually do? Or is it possible to make alternative choices out of this position, to make a difference? What actually happens when you try to melt in, to be part of the other, the unfamiliar?"⁴

My position in relation to Vilnius Academy of Arts today is complex and built of multi-layered experiences at my education and work places. I have studied at the National Academy of Arts and Architecture in Kiev, Ukraine; Vilnius Academy of Arts, Lithuania; Jutland Academy of Arts & the Royal Academy of Arts, Denmark and Malmö Academy of Arts & Konstfack in Sweden. My art academy education stretches from 2002 until now with larger or smaller pauses. I have worked at Den Frie Udstillingsbygning Contemporary Art Center in Copenhagen, Denmark, as educator for the last 3 years and collaborated with Vilnius Academy of Arts periodically since 2017. I have been active as an artist involved in artist-run activity since 2013 in a Nordic context. Since 2016 I began working with the Lithuanian Kaunas-based (and now Düsseldorf-based as well) gallery Meno Parkas⁵, mostly as a performance artist and an educator.

I am aware that my identity as artist was shaped by each and every one of the above named places. Now, being connected to Meno Parkas pulled me back into the Kaunas-context-of-art. In Lithuania, the art scenes seem to be different and located around each city separately. These scenes usually don't merge together. So the position I occupy is a Northern-art-and-education-hybrid. This Hybrid does not have proper proximity⁶ to the culture of communication and education at Vilnius Academy of Arts anymore. Likewise, this Hybrid does not have a proper distance from the art scene in Kaunas, Lithuania, which is a small art community. Both have benefits and problems that require further discussions.

PLATFORM. <http://www.platform.fi/index.php/2007/02/14/cheap-finnish-labour-exploring-alternative-economies/>

5 <http://www.menoparkas.lt/>

6 <https://www.tandfonline.com/doi/pdf/10.3402/jac.v4i0.18820>

Melting into the daily routine of the academy via “The Temporary Department of Time Space and Action” put me into the position of the facilitator and listener at the same time. The choices I made were alternative to their daily education. The student position was in focus. They made the choices and decisions. We – the facilitators – were there to give the tools but not to intentionally or overtly influence their decisions. Yet, the culture of communication, attendance and keeping the timeframe of the course and being together as a group merged into The Temporary Department from the culture of their daily education. And there I was powerless, as a facilitator, to make a grand change in two weeks: For example – the inside dynamics of the group, culture of communication during the decision-making, respect of each other and coming to the course at the same time. I stressed the moments where all was going wrong. And it was all I could do as a facilitator. I was questioning myself if it was enough just to stress that it’s not ok, for example in the moment when one participant of the course gets irritated and shouts at their colleague? Or is it ok not to reach out to the participant who quits the course after 1 hour of participation because of reasons unknown to me? At the end of the course and before the action we all ended up working during the weekend and late at night before the action. I was in conflict with myself in letting it go and not interfering, and despite my own rule with non-interference I ended up offering all-round help and making sure that everything worked. The [REDACTED] Department at Vilnius faculty is built upon the experience of its own staff. All artists in the current teaching positions, Ph.Ds. as well, received education at the same department throughout the years.

This is the position where [REDACTED] Department at Vilnius faculty stands currently.

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DIARY ENTRIES.
STEALTH PEDAGOGY
IN REAL TIME,
FILTERED FOR PUBLIC
PRESENTATION.

MARCH 2018.

1.

I suppose I am getting there. I got there physically. My plane landed a few hours ago. There became here. I am here. My place of staying is the renovated room in the ex-psychiatric hospital in Kaunas, which is now used as the residency for guest-tutors and exchange students at Vilnius Art Academy, Kaunas Faculty. I feel through the mist of my memories that I have been in the same block of the house as a 4-year-old kid. My grandmother worked in this hospital as a laboratory nurse. And we visited her in the late 80s here, when I still was a preschool kid. Today this place reminded me Kafka's stories; the emptiness of the yard of the old psychiatric hospital. Its main part is still not renovated. It is slowly becoming a white cube. It is slowly losing its charming creepiness. Entering the corridor after being out shopping, I met the surprised glance of the exchange student who apparently also lives in the residency for this study semester. We had a small chat on Lithuanian classical sculpture and the loneliness of being the only exchange student at school. I invited him to join the course during the day when the guest curator from Denmark, Lene, will come to give feedback on works. I said it will be in English. He answered he is too busy on Tuesday. Well, I am happy to have internet and all my online work back in function. I guess I am very studio-based and my studio occupies multiplicity of desktops in different spots of my northern trajectory. I actually enjoy this moment of concentration.

the only person

confused, as always talking
fragments,

It is Saturday.

open, ambitious and confused.

as a tutor

in my 1st year

2.

I wonder how much is it even possible to prepare for the week's workshop? I suppose it is impossible to do more. Today I made investigation in what students I will meet tomorrow – by asking my colleague the direct question about what to expect tomorrow.

He advised me to focus on their individual

experiences while discussing readings, and to work on creating the safe and involving environment where all the opinions are heard with respect and attention. And to be positive and high-energetic. So, I went to buy “post-its” and my first idea is that we should mind-map what is archive and what is to work with the archive. I still have few evening-hours to relook the texts, to pack the archive photos nicely and to make the Power-Point presentation for the start of the session.

3.

Morning was incredibly chaotic. I got my first coffee [redacted] one of the professors tried to check my intellect by asking a multiplicity of weird questions. [redacted]

[redacted] After the intro we had a small discussion about the environment at the academy and I could feel that people are willing to talk and share. It felt like a good start. I announced a short break and went to ask staff at the department to print the texts and timetable. I fetched the books and


photos of the happenings. We looked at them and people tried to orient and choose their favorite. We looked through (now printed) timetable and people got texts. I left them and gave 1,5 hour to read + lunch break. There is no internet. So I also needed to react fast and fix my presentation and download the Sara Kristofferson video. Managed!


After the lunch we continued discussing. The text was about the power of the archive. I struggled in opening up.


We took different aspects and talked about a lot of deep stuff. Most vivid: moral issues of working with somebody else's artistic material; other people's artworks. One [redacted] – the same that said this workshop surprised him – had studied the 20th anniversary booklet of AN festivals, and said that he is concerned about my moral position working with their works. In one interview it is said that artists during these festivals were very much unwilling to have people from the outside involved. He noticed this sentence. And it apparently was important to him. People started talking about their own experience. One [redacted] said that they did performance within performance in the [redacted] festival – put music on and started dancing and, that they got kicked out of the place where the performance was happening. She said that they are the group of people working with the performance and that in that moment they just felt like they needed to interfere. The other [redacted] participant said that she thinks performances are very egoistic and artists just don't care about the spectator's experience. Well...


We talked about debt and about the responsibility of the contemporary artists. We discussed that Lithuania has many undiscovered elements in its recent – 30-year – art history and that young artists just don't care. We

discussed that there is great potential in Lithuanian public art – because there is almost NO PUBLIC ART. That means that those who will actively work within will have almost no competitors. Well...



The comment on why there is so little public art in Lithuania, the other  participant said: because people are too culturally lazy to invest themselves into investigating artwork. People in Lithuania are used to quick-consuming.

I ended up showing Sara Kristoffersen's lecture about artistic research. People were super exhausted... and very heavy statements were made about what is research and how important is art education. I earlier found this lecture to be very motivating: she discusses that people must be active in education and must take the most out of it, because it is a "driving license" and that research is not collecting, but being able to use method. One  student asked after screening – but what is function of the research and how about visual arts? That is the big question...yes, I know what she meant. Are we still working with the aesthetical or are we already trapped in sociology? That was a great question. Yes – these are exactly the contemporary problems of artistic research, or – contemporary dilemmas!!!



It is partly intentional. I want to go into research, archive as the material, artist-run initiatives and public art. But it is a huge challenge to keep logic in all this – in parallel and together.

Anyway – this course I see more as opening up for future investigations. But I do hope not to get lost in the open questions.

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

Does the artist benefit from expanding their interest or does the artist squeeze the idea into criteria. I got a good comparative example with the educational tasks: the [REDACTED] artist said that it feels like having a theme given from the year-program. It challenges. Because if you were not concerned about the theme which you are supposed to work with, you get challenged to research it. He seemingly saw this challenge as a chance to expand his own interest. The [REDACTED] artist [REDACTED] said that she is disturbed by the “given themes”, because she feels like she must give up her own interests to “satisfy” the school program.

[REDACTED]

We talked about pedagogical projects. They gave quite a usual idea: well, photography appeared and challenged painting into something different. Doing pedagogical-artistic projects is trying to find out the new ways of dealing with art. Well, it's truth...

[REDACTED]

[REDACTED]



Well, after screening of AN archive I got an overwhelming comment from one [REDACTED] artist, [REDACTED]

[REDACTED] that it is absolutely timeless and that she identifies herself with these artists on the 30-year-old video. That she and her friends do similar

performative things and that she feels a strong connection with them – those people from 30 years ago. That wowed me. That is actually what all my intentions are with doing this week's program & writing about this festival...

The other [redacted] artist said that she expected the videos to be black and white...

The [redacted] artist said that he does not feel 30 years in-between at all and that they were so extremely courageous at that time. But to do it today would take as much courage as then...



[redacted] Today I said what my initial intention with the entire program was, motivating every part of it. I think it is important to say it out loud and I want to be honest. Besides that – I hope that the “learning” amount is satisfactory enough, learning – I mean really taking something with oneself from this course.

I watch my terminology as best as I only can. I learned from [redacted] that it is honest to say that we are all colleagues, and that they are young artists and not “students”. I watch as well my terminology regarding times in art history. I hope it works

out correctly most of the times... [REDACTED]
[REDACTED]

OCTOBER 2018.

9.10

I am exhausted, and it's so far away from being done. Today was the last day of the course with the [REDACTED] department. I finally have the numbers of the auditoriums for the course in [REDACTED]. We had an amazing dinner at [REDACTED] gallery-restaurant. I have been exhausted every day – because basically I do 3 projects at the same time – teaching as internship, doing [REDACTED] project and organizing the exhibition in Kaunas.

The working hours of my last day looked like this: 8.10 start at 7:00, finishing at 23.30, after I got a cancellation from one arriving artist, and emailing with [REDACTED] about her arrival till 23.00, I did sleep until 2 AM, going by taxi and meeting [REDACTED] at the airport, going to litho studio in the middle of the night and printing the last stuff, back to sleep 5.30 AM, getting up 7.30. 9.10, getting out of the house at 8.30, delivering kid to the daycare and going to studio and... now 20.15, just tidied up after the course [REDACTED], now writing.

I have difficulty writing because I am exhausted.

Today was the last day with my first group. 4 of 6 showed up, 2 dropped in, from the other department, because I said they can do so when they wish. [REDACTED]
[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED] Just funny. I am still me, de-institutional, outsider, without voice. This actually gives me voice to talk critically. I am not a part of the art academy. I am the fellow-artist.

Well, they were generous with the feedback. I asked them to be critical, asked questions about what did not work for them. The course was too chaotic, kind of all bits of everything. They got many texts, but did not really have time to read or discuss. [REDACTED]

[REDACTED] They advised me to use max. 2 texts for the course next time for reading & discussing. They said it worked for them when I was lecturing, referring to the texts. Generally they wished for more lecturing then free discussion. I asked about the communication, distance and proximity with the students and visiting lecturers. [REDACTED]

[REDACTED] Yes, the content of the workshop needs to be rethought and constructed. But – I need to

know how to communicate with the students, that they actually feel like wanting to share and participate.

Ok, just received message from Kaunas. The department wants a mingling event with Vilnius students. Cool.

You always need to mingle. Everywhere. Otherwise you don't meet people with whom you feel good and can work well with. The only thing – the hours of my working-thinking of all these are insane. I can function, think, communicate, be professional, be human, be un-emotional. I am good. But I am human. And I work alot.

10.10

Alright, lets see, 00.25. I find myself in Kaunas Airport, waiting for 2 artists to arrive. Today's day started unexpectedly late, 9:00, it happens that my day will end at approx. 2.00.

Again a group of 5. I guess that's my comfortable format. Or its always that size of group, and its nice! Never underestimate your students – comes as the second cliché. Yes, I introduced the course to them, Not a nice moment, I did get 10 mins delayed. That mustn't happen again. Morning started too late, and then again too late, running, picking up the last things, printing timetable and Miriam Shapiro text, and running so running. Artists do run. I maybe started too energetically, just as someone after a run. I introduced all that was on the list.

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

12.10

[REDACTED]



13.10



[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

19.10

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]


[REDACTED]

[REDACTED]





Facebook announcement on my wall:

Next Tuesday (23rd Oct.) 3rd year  Department students at Vilnius Faculty, Vilnius Academy of Art, are embodying the action "Steps". The action is planned in order to highlight the students' desire for more openness within the semester evaluation shows at the academy and address a wider audience and be more transparent with what is happening in the contemporary art education in Lithuania. These and many other students at Vilnius Academy of Arts are the future of Lithuanian contemporary art!!! Please come by and support the ambitious and talented young artists! They need and deserve your attention! The action starts on 23rd Oct. at Maironis str. 6 (Vilnius) at 16:00!!

EPILOGUE. TWO
FEBRUARIES: A
FRIENDSHIP, A CHILD
AND AN ELASTIC
CREATURE.

FEBRUARY 2018, FIGURATION:

FRIENDSHIP.

To start with I will clarify that the Maker here is not a God. He is just an ordinary man, one of the art field colleagues. I thought recently that I would divide artists into Makers and Thinkers, and a few days later I added the thought that it is impossible to do so. Because being a Maker includes being a Thinker and vice versa. Artists always carry an overweight, be it physical girth, mental exertion or time consumption in their processes and productions. I am writing about the human (not professional) emotional overweight, about time aspect and about friendship.

So, what are friends and friendships, what are the “ships” that carry some individuals towards each other and who are the travelers in those ships?

I thought of being overweight, sometimes to its extreme. In an attempt to escape this heavy destiny, I might be vegan for some time. Vegan – the Thinker, clean thinker. Recent events – the story of my friend’s friend, who was excluded after over [REDACTED] years of professionally unprofessional work. The others agreed on him having done what was unacceptable to do. This made me think of social context and of him personally. I want to step out of this concrete context. Out of the social, out of the real, out of the institutional. I am not on anyone’s side but my own. I allow myself to write and reflect, and not make, not for a while. I give my friend’s friend the Maker’s name. I don’t know what to make when the Maker’s glory breaks one day, after the Maker’s mistakes. I consider the Maker to be sick, I consider society to be sick as well, everyone who was aware of the Maker’s acts – those that are now revealed as unacceptable – and who did not step in before. Our friendships are sick, and me, as well, need to become Vegan and be cured by the act of becoming the Thinker

– for as long as it is required until I can clarify the contract of friendship.

I see your carefulness in talking about the Maker, who did what is unacceptable to do. I feel as the third layer of this crime – I doubt my legitimacy to speak. I can not blame the Maker even as you cannot distance yourself from him. You have all your common past. We have had all our discussions about him, because I told you once that I felt that something was wrong with him – he was sick, everyone around him was sick to a similar degree, we were sick as well, and still – the culmination is non-speaking, letting go, go as deep as time will ever allow. Nobody will be accused: it's all about the time and the Maker.

To whom am I not supposed to express all my doubts?

I don't know the Maker, we have not even talked more than a few seconds at a time; he always answers with one word, or a few at the most. Sometimes I thought he did not recognize me, so I stated my name to him in a multiplicity of awkward situations. I thought the Maker was a shy and silent man. I thought he was too tall to have a reasonable conversation with me. I thought I just could not make the Maker speak. And it's ok, he can still speak to you – his old friend. Friendship is deeper than flat. Sometimes you meet someone and it just happens. Friendship happens. I reflect on the Maker as if he would be your objectified belonging. Is he? He is not. The Maker today is a subject of common hate and disgust. All of a sudden one day, one revealing of what happened – the Maker is tainted, he is marked, he is hated. He had been sick. The society had been sick. The friendships had been sick as well. Nobody knows how to talk to the sick about their disease. In this society it is a shame to have one. I never met him for a small-talk; I actually never really met him. I would never make the Maker speak. He is an honorable man and therefore should be left alone – honorable men are not into small talks with strangers, as well as children. But this writing is not about him. It's about friend-

ship. It's about the vehicle of time which determines the binding contract.

Friendship is something more than everyone names it to be. Friendship is more than everyone puts into it. Friendship is more than it's able to separate. Friendship is more than trust. Friendship is more than dipping into realities. And I am catching the word halfway before it reaches the ground. Friendship is non-existent. Friendship is destructive. Friendship is sick – as long as we don't talk about disease. We all are friends in a small town like this, we all are the Thinkers and the Makers, we all have guilt in silence and then – we all can blame society for its imperfections. This is always the last verdict. The society is sick.

You have all my trust and you have The Maker. What do you have? Humans who got attached to your person with time. Who is this Maker? I am worried sick about him now, my empathy explodes. He is a shadow of the stories for me and I hope in his strength to go on. He is the silent honorable man. Something must be very wrong. In every wrong thing the guilty will be found, the human dreadful nature is to have someone to point a finger at. We should make teams, my friends, and take turns pointing fingers at each other. We will be cured and maybe next time we will be able to cure others. Guilt is on everyone. Guilt is on no-one. We don't know how to talk with the sick about their disease. We don't know how to talk about the sick. Disease here is as metaphoric or real as you wish it to be. I remember every talk about him that we had. I perceive him through the perception of your friendship, which is perceived through our friendship. Friendship must be destructive. Friendship must block clear thoughts. Everything is deeper than the mind can reach, deep as time can be – we must rethink the contract of friendship, we must learn to talk and invest, we must be willing to cure before the sickness sinks in too deep. Deer are the eagles who have horns and wings. Let's talk about them.

FEBRUARY 2019, FIGURATION: A CHILD TRANSFORMING INTO AN ELASTIC CREATURE.

I think about growing up, about getting lost, about missing the right to cry. One can not cry anymore. This society is not built for those who cry. One wants a fairy tale before one sleeps. If one is a Child one needs to be taken care of. The greatest danger is to become a puppet of the Child, to add the silent voice into the silent choir.

New knowledge leads to universal peace and continuous navigation. Becoming bigger means losing the Child. The Child would dissolve. Nothing would get fixed or destroyed in a day. The Elastic Creature is an alien capable of navigation in between the sides, in between the room, in between time. The Elastic Creature replaced the Child. The Elastic Creature can't die unless torn in two parts, the elastic stomach would bleed; metaphoric blood is the only non-mechanical element that is left. As in my work "The Edge" (2014), blood is the signifier of resistance against becoming irreversibly mechanical. Becoming irreversibly mechanical here is seen as losing the capability of critique. Metaphoric blood is the source of the hidden pain, the one which should never be expressed, and in the moments when it does, the change takes place. But this change should be intelligent and respectful, playful and curious, not tricking and fair, built upon knowledge re-location, analysis of the past narratives and contemporary normatives. The Elastic Creature is a positive intervention; an intervention of intelligence, care, respect and love. Maybe elastic can stretch forever and hidden blood not be seen, but felt and known to be there inside and to be the trigger which gives meaning.

PICS OR IT DIDN'T
HAPPEN.

THE SPACE OF
THE ARCHIVE
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THE
TIME OF THE
ARCHIVE
CHAPTER 1
THE TEMPORARY DEPARTMENT OF TIME, SPACE AND ACTION

THE SPACE OF
THE ARCHIVE
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THE
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THE TEMPORARY DEPARTMENT OF TIME, SPACE AND ACTION

EQUATION

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1. *What is the main purpose of this document?*
 2. *What are the key findings of the study?*
 3. *What are the implications of these findings?*
 4. *What are the limitations of the study?*
 5. *What are the conclusions of the study?*

Academy
outside
Academy

1. What is the purpose of the study?
 2. What are the research questions?
 3. What are the hypotheses?















